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## THE GIFT FROM THE IMPERIAL HOUSEHOLD OF JAPAN, IN THE JAPANESE COLLECTION, COLUMBIA UNIVERSITY

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The Japanese Collection of the Columbia University Library comprises contributions of books and manuscripts from diverse sources. Among them, the gift from the Imperial Household of Japan calls for our grateful attention not only on account of its intrinsic value but also because of its priority and of the impetus it has given to the other gifts that have followed. It was made possible through the good offices of Baron Koyata Iwasaki, chief benefactor of the collection and of Hon. Teizaburo Sekiya, then Vice-Minister of the Imperial Household. The gift consists of 594 volumes of books and manuscripts carefully selected by Dr. M. Sugi, Director of the Imperial Household Library at that time, but now President of the Imperial Household Museum, and fairly represents the publications made under Imperial direction since the early decades of the eighth century A.D.

The first set of the gift includes:

1. *Kojiki*, "Records of Ancient Events," 3 vols., edition of 1803.
2. *Nihongi*, or *Nihon-Shoki*, "Chronicles of Japan," from the earliest times to A.D. 697, 15 vols., 1667 edition.
3. *Shoku-Nihongi*, "Continued Chronicles of Japan," from 697 to 791, 20 vols., 1657 edition.
4. *Nihon-Koki*, "Chronicles of Later Japan," from 792 to 833, 8 vols., 1779 edition.
5. *Zoku-Nihon-Koki*, "Continued Chronicles of Later Japan," 834-850, 10 vols., 1668 edition.
6. *Montoku-Jitsuroku*, "True Annals of Emperor Montoku," 851-858, 10 vols., 1796 edition.
7. *Sandai-Jitsuroku*, "True Annals of Three Reigns," 20 vols., 1673 edition.

The Japanese of early times were without a script of their own. When, therefore, the need of writing was realized, there was no other alternative for them than to borrow Chinese characters in a wholesale manner. First, they tried to use the Chinese script merely for phonetic convenience. Then they tried with the aid of diacritical markings to adopt Chinese sentence structure, while retaining the Japanese way of expression. There were also times when Japanese preferred writing entirely in Chinese. The experiment of the first category is found in the earliest anthology, known as the *Manyo Shu*, or "Collection of Myriad Leaves." The *Kojiki* represents the second order of the experiment and the *Nihongi* the third. For the student of linguistic evolution, complicated and intricate processes of hybridization like these are the subject of an exciting interest. As has often been pointed out, "there could not be a language more strongly contrasted to Chinese than Japanese." The one is monosyllabic and ideographic while the other is phonetic and polysyllabic. In vocabulary, in the structure of word and sentence, they represent entirely different species.

Obviously these earliest annals of Japan are of paramount importance to the student of Japanese culture. They are the only repository of information concerning the early beliefs and customs of Japan. Of the relative importance of the two annals, heated controversy has long persisted. It may be safely said, however, that the *Kojiki* was a preliminary attempt, preparatory to the compilation of a more elaborate historical record, the *Nihongi*. It also seems to be true that whereas the former was intended for home consumption, the latter was for foreigners. According to the consensus of historical opinion, the title of the country, Nihon, which is also the title of the "Chronicles," was officially adopted at the time the book was compiled, for use exclusively on international occasions. Internally the title of Yamato had been and was still in vogue.

Imperfect in several ways as these annals are as historiography, they are in themselves of great historical significance. They made history in later ages, for it was the study of the *Kojiki* that started the revival of national faith in the eighteenth century. For the Neo-Shintoist, the *Kojiki* was a

holy scripture, the bible of the nation. As for the *Nihongi*, it has long continued to be the textbook of the court officials in the matter of government. When the government of new Japan came to decide on the chronology of the nation in 1872, the chronology of the *Nihongi* was decreed official, in spite of its apparent inconsistencies. The spirit of history on which the constitution of the state is said to have its basis and of which General Araki is an eloquent spokesman, also finds its source in that document. There is no wonder that endless and unnumbered commentaries have been written on these annals, sufficient to constitute a library in themselves. Not a few Japanese scholars have made a specialty of the elucidation of these writings.

He will be but a sorry historian who neglects the study of these two annals. The Japanese Collection is well fortified in this respect by a number of important manuscripts of early date and volumes of commentaries and studies by well-established authorities on the subject. The *Hiseki Chinsho*, a collotype reproduction of the *Nihongi* manuscripts in seven scrolls and eight folds, is especially to be mentioned in this connection. The gift came to the university through the generosity of the late Hikoichi Motoyama, president of the two most influential Japanese daily newspapers in Tokyo and Osaka. Some of the originals of these manuscripts carry the date of the eleventh century, some the thirteenth. The collection also treasures a reproduction of the oldest manuscript of the *Kojiki* now extant in Japan, the date being set as early as the fourteenth century. After the name of the Buddhist temple that keeps it, it is called the *Shinpukuji-Bon* or "Shinpukuji-Manuscript." The *Catalogue of the National Treasures of Japan* lists this manuscript together with the manuscripts of the *Nihongi* above mentioned. The books of commentary and criticism in the stock of the Japanese Collection range far and wide, comprising 253 titles in 198 different publications. The proponents of Neo-Shintoism, the liberal thinkers of the eighteenth century, linguists, archaeologists and bibliographers are all in the list. The collection includes also the contributions of contemporary scholars to the study of these annals.

The five "Chronicles," mentioned above, that followed,

will require no comment here. Suffice it to say that they were all compiled after the *Nihongi* exactly in the same way. They are all in Chinese, and taken as a mass, serve as an epitome of Chinese domination over the court of Japan. It is significant that the court of Kyoto, in 895 A.D., acting on a report of internal dissensions and strife in China, put an end to the tributary delegation to the Chinese court. With the cessation of diplomatic formalities the compilation of official chronicles also came to an end.

The second group of books in the gift represents Imperial publications of an entirely different category, collections of poems. It is well known that in Japan, according to a long-established custom, the ruling Emperor gives orders at least once during his reign for the nation-wide collection of poems. From the poems thus collected, a selection is made, after critical examination, by a number of arbiters officially appointed. The outcome is what is known in Japan as the *Choku-Sen-Shu*, or "Collection of selected poems made under the Imperial order." There are twenty-two of these anthologies. They are:

*Kokin Waka Shu*, "Collection of Poems, Ancient and Modern," A.D. 905.

*Gosen Waka Shu*, "Later Collection of Selected Poems," 951 (?).

*Shui Waka Shu*, "Supplementary Collection of Poems," (?).

*Goshui Waka Shu*, "Later Supplementary Collection of Poems," 1086.

*Kinyo Waka Shu*, "Collection of Golden Leaves," 1126.

*Shiga Waka Shu*, "Collection of Flowers of Language," 1144.

*Senzai Waka Shu*, "Collection of Poems for All Time," 1183.

*Shin Kokin Waka Shu*, "New Collection of Poems, Ancient and Modern," 1202.

*Shin Chokusen Waka Shu*, "New Imperial Collection of Poems."

*Zoku Gosen Waka Shu*, "Later Collection of Selected Poems, continued," 1251.

*Zoku Kokin Waka Shu*, "Collection of Poems, Ancient and Modern, continued," 1259.

*Zoku Shui Waka Shu*, "Complementary Collection of Poems, continued," 1276.

*Shin Gosen Waka Shu*, "New Later Collection of Poems," 1301.

*Gyokuyo Waka Shu*, "Collection of Leaves of Gems," 1313.

*Zoku Senzai Waka Shu*, "Collection of Poems for All Time, continued," 1320 (?).

*Zoku Goshui Waka Shu*, "Complementary Later Collection of Poems, continued," 1324.

*Fuga Waka Shu*, "Collection of Refined Poems," 1346.

*Shin Senzai Waka Shu*, "New Collection of Poems for All Time," 1358.

*Shinyo Waka Shu*, "Collection of New Leaves," 1381.

*Shin Shui Waka Shu*, "New Complementary Collection of Poems," 1363 (?).

*Shin Go Shui Waka Shu*, "New Later Complementary Collection of Poems," 1375.

*Shin Zoku Waka Shu*, "New Complementary Collection of Poems, continued," (?).

*Shin Zoku Kokin Waka Shu*, "New Collection of Poems Ancient and Modern, continued," 1433.

The Imperial gift to the collection includes all these twenty-two anthologies in fifty-six volumes of uniform standard, wood-block print, mulberry paper, silk string binding, paper cover of water blue, with a strip of red paper carrying the title of the anthology, symbolic of the sun rising out of the Pacific.

Japanese poetry is well known for its simple brevity of form. The usual poem consists of thirty-one syllables—5, 7, 5, 7, 7. The technique is within the reach of anybody, and in reality poem-makers are conspicuous in Japan by their multitude. This fact has proved to be at the same time the salvation and the curse of Japanese poetry. For poems with such a simple technical requirement are liable to be, in the hands of the multitude, mere ordered expressions of daily commonplace life; but at the same time, everybody, being trained as a poet, has a chance to perpetuate in black and white his poetic flight of the moment. One remark may be ventured, that Japanese poetry has remained closer and truer to the real and actual life of the people than Occidental poetry. The standardized division of a collection into twenty chapters allots three to the spring, one to the summer, three to the autumn and one to the winter, followed by six chapters for love, four for miscellaneous poems, one for partings and travel, and the last one for condolences and congratulations. "The poetry of Japan," says Tsurayuki in his preface to the first official anthology, "has for its seed-plot man's heart, whence it grows and unfolds into a myriad leaves of speech. Manifold are men's concerns in this world of ours; and whatever they see and whatever they hear, everything that

touches their hearts, must somehow find expression. Moreover, when we listen to the cry of the nightingale among the flowers, or the voice of the frogs in the water, we know that everything which breathes somehow composes poems of its own." By way of passing, it may be added that as the poetry has remained rather close to actual life, these collections of poems carry a realistic significance and value which the historians of Japan can ill afford to neglect. As in the pictorial scrolls of the time, a truthful picture of the court life of by-gone days unfolds before the reader of those anthologies—cultured aristocrats, effulgent court-ladies, and epicurean ecclesiastics matching wits and fancies in the game of romance.

The gift from the Imperial Household also includes the *Genji monogatari*, or "the Tale of Genji," now made famous and accessible to the English-speaking public through the translation by Arthur Waley. The rare copy of this classic of Japanese literature which is now in the Japanese Collection is the fifty-five volume edition in wood-block printing, edited by Kigin Kitabatake (1623–1704), conceded to be the foremost authority on this romance. It is known as the *Kogetsusho*. It was so called because Lady Murasaki wrote the story at Ishiyama temple that stands by Lake Biwa, and is traditionally pictured as looking out of a window on the moonlit lake. Another gift from the Imperial Household to be mentioned in this connection, is the book of court ceremonies and usages known as the *Koke-Shikimoku*, in twenty volumes, published in 1653. The Ohye family came into prominence during the early years of the Heian Period, and were hereditary masters of ceremony at the Imperial court, and later when the warlike clan of Minamoto took over the power of government from the hands of the effeminate and tottering aristocrats in the fourteenth century, the family played an important rôle in helping the uncivilized militarists to institute a new régime. In those days knowledge of court ceremonies and usages was the exclusive monopoly of this family. Even as late as the sixteenth century when the Tokugawa succeeded in bringing unified order to the country, that exclusive knowledge was regarded as a sort of special privilege. So when the family book of court usages was brought to

light in the middle seventeenth century, it was in universal demand. The book contains detailed information concerning the court practices and government precedents. Regulations for the inauguration ceremony and for the conduct of matrimony, and procedures of justice, penal as well as civil, have all their paragraphs in it. Among a score of books of the same character that followed, the *Koke-Shikimoku* is the highest in authority, and constitutes for the student of Japanese history, an indispensable guide to the institutional aspect of aristocratic and medieval Japan.

The martial life of the Japanese also has its representation in the Imperial gift. One book is entitled the *Nihon Busho Den*, or "Lives of Japanese warriors" in twelve volumes. The author was the Head of the Department of Education under the Tokugawa government, Hayashi Michiharu by name (1618–1680). The foremost in learning of his time, he was instrumental in the compilation of another and far greater work of history, the *Honcho Tsugan*, or "Review of Our History." The tremendous influence exercised over the public instruction of the time by this prodigy of learning is evidenced by the adoption of the neo-Confucianism of Chén Hsiang as the orthodoxy of the government, thereby bringing pressure on the liberals in the rival camp. The "Lives," however, are well written and highly stimulating. Another book, the *Jun-nan Iko*, or "Records of those who died for the country," in fifty-four volumes, is a publication of much more recent date (1907). As the title indicates, it covers the acts of herosim of royalists who sacrificed their lives for the cause in the closing years of the Tokugawa Shogunate that culminated in the Restoration of 1869. The "Records" were written by Kawada Tsuyoshi, noted scholar of the early Meiji period under the special instruction of the Emperor Meiji, and throw a stimulating sidelight on the birth-throes of new Japan.

The Tokugawa Shogunate that ruled Japan for nearly three centuries after 1600 is widely known to the west for its sustained policy of the Closed Door. For Japanese it was a protracted reign of peace, made to order, as it were, for much needed introspection and retrospection. The result was the renascence of learning in all its branches, in literature and

art of every description; historical collections and publications came out in a magnitude and variety hitherto unheard of. No book is more significant of the trend of the time than an illustrated cyclopaedia, entitled *Wakan-Sansai-Zuye*, or "Men and Nature in China and Japan, Illustrated." A medical scholar by the name of Terazawa Ryoan is the author. In one hundred large-sized volumes, the book was published in 1711. Besides its excellent use of illustrations, one interesting feature of this cyclopaedia is the fact that a large share of space is given to things alien to China and Japan, showing a sort of irony in that the political expediency of exclusion is sometimes accompanied by intellectual openmindedness.

Together with this voluminous publication, another set of illustrated books, known as the *Meisho-Zuye* or "Historical Sites Illustrated," is included in the gift. The series consists of *Miyako-Meisho-Zuye*, 11 vols. 1788; *Izumi-Meisho-Zuye*, 4 vols. 1795; *Yamato-Meisho-Zuye*, 7 vols. 1791; *Settsu-Meisho-Zuye*, 12 vols. 1786; *Kawachi-Meisho-Zuye*, 6 vols. 1801. The author is Akisato Rito. But in this kind of publication the artist rather more than the writer attracts attention. His name in this case is Takehara Shinchosai, and his excellence in this field was unsurpassed in his day except by Hasegawa Settan, of *Yedo-Meisho-Zuye* fame.

A handwritten copy of the *Tokugawa Shogun-ke Tenrei Roku*, and its supplement, the *Tokugawa Shogun-ke Tenrei Furoku*, forty-two volumes in all, contains the records of practices official and otherwise, in the Shogunate Household during the early decades of the nineteenth century. Specifications of the Yedo palace, the Shogunate court and residence, the calendar of rites and ceremonies, regulations of audiences and interviews with foreign delegations, notes on the weddings of princesses, on hunting, on Tokugawa family reunions, on grants of favors on various occasions, on dresses formal and informal, on seasonal bills of fare, are all mentioned. This handwritten copy is a priceless possession of great rarity, and the document itself is indispensable for the student of the Tokugawa Period at large, and of the inner working of the Shogunate Household in particular.

A seven-volume edition of *Hotokuki*, or "Ninomiya Son-toku's Life of Thanksgiving," must not be passed unnoticed

here. As far as size goes, it is a pygmy by the side of giants, but this unobtrusive biography contains a gospel of honest labor and grateful contentment, intended for the tillers of the soil. The last days of the Tokugawa Shogunate mark the impending bankruptcy of physiocratic economy in Japan, and no class of people suffered more than the farmers and peasants. The air was vibrant with discontent. It was at this juncture that our peasant sage made his appearance. The solution of the agricultural problems of the time required more than mere change in *esprit*, as it does now; but the example Sontoku set was at once inspiring and consoling. His teaching is summed up in the practice of four cardinal virtues: honest labor, life within income, saving for others and appreciation and love of men and nature. The time-honored solicitude of the Imperial Household for the wellbeing of the toilers on the land, is also to be noted in the inclusion of this biography in the gift.

Not the least valuable among the items of the gift is the *Dai Nihon Shi*, "History of Japan," in one hundred volumes. It is not an Imperial publication, but it is the most stupendous work of historical research and compilation that has ever been undertaken by any men or group of men. The work was initiated and instituted in 1657 by the great Mitsukuni Tokugawa (1628-1700), grandson of the First Shogun Ieyasu. More than one thousand scholars and scribes were engaged on the work, including scholarly political refugees from China; but the work was destined to outlive the initiator. The first edition was not ready for presentation to the Emperor until late in 1804. Even after the presentation, the work was carried on by Mitsukuni's successive heirs with a staff but little reduced in number till 1905, covering altogether the space of 250 years. The gift volumes belong to the first edition, with the note of presentation by Prince Mito as preface, and are in superb condition. The reason that this work is included among the Imperial gifts to the collection is palpable. Not only is the *Dai Nihon Shi* the most complete and authentic history of the nation, but it is also most conscientiously and consistently loyal to the cause of the Emperor. This is remarkable if we consider that the book was conceived and largely compiled in the heyday of the Sho-

gunate, which kept the Imperial prerogative in abeyance, particularly so, considering that the initiator and his descendants who carried on the work represent one of three important families of the Tokugawas. As a matter of historical fact, the beginnings of one potent factor that contributed to the downfall of the Tokugawa régime may be traced to this very work by members of the family.

There are two other books in the list of the gift, which deserve special attention, one of which is the *Kaikoku Kigen* by Katsu Awa, first minister of the Imperial Navy. He has long been known here as the first Japanese who made an official voyage to this country. His account of the open door of Japan is at once personal and official, and offers interesting data to the student of international relations. The other, by Shimada Saburo, is a biography of Ii Kamon, who paid with his life for his audacity in giving assent to the open door. The book is accessible through a translation by Professor E. Clement.

The mention of two more books will bring this paper to an end. Both of them are educational in character. One bears the title of *Yogaku Koyo* and is in seven volumes and the other is called *Fujo-Kwan*, and is in six volumes; they are dated 1881 and 1887 respectively. The first set is intended as a sort of moral reader for princes and princesses, the title being "What Children ought to be." It was prepared under the direction of Motoda Genpu, senior preceptor to the Emperor Meiji. The second is also a moral reader, but with girls exclusively in mind. *Fujo-Kwan* in English is "Mirror for Women," and the author is the illustrious scholar Nishimura Shigeki, who later headed the greatest work of compilation in new Japan, called *Koji-Ruien*, or "A Classified Encyclopaedia of Old Japan."

Thus the gift from the Imperial Household to the collection covers in itself almost the entire field of Japanese history. For this valuable contribution to the sources of Japanese studies, Columbia University in particular and the students of Japanese history in this country in general owe a debt to the Imperial Household of Japan which can only be repaid by some brilliant academic achievement in this field of study.